

.....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY.
Thursday and Friday—Adelaide
Thurston in "The Love Affair."
Saturday, matinee and night—Miss
Nobody, From Starland.

BIJOU.
All the week—"Life's Shop Window."

COLONIAL.
Vaudeville.

EMPIRE.
Vaudeville.

LUBIN.
Vaudeville.

"The Love Affair."

A fascinatingly interesting comic play is "The Love Affair," in which Miss Adelaide Thurston is being presented this season under the direction of Francis X. Hope. "The Love Affair" is from the pen of Mr. Frederick Paulding, the author-actor, who once before, in "The Woman's Hour," succeeded in supplying a garment for Miss Thurston that gowned the temperamental actress with a perfect fit.

In "The Love Affair," Miss Thurston, as the heroine, spins the adoration of a youthful, though poor, lover for the money bags of a millionaire, who is, in turn, lured when the girl finds that her real affections are centered in the younger man, who, she imagines, is lost to her forever. Confronted with the necessity of earning her own living, she applies for and secures a position

in the beautiful "Golden Inn," where a brilliant cabaret entertainment takes place. Among the many song hits to be heard in "Miss Nobody from Starland" are "Hello, Little Sweetheart," "My Pretty Moon," "That Dainty Devil," "I gave My Heart Away Just For a Rose," "I'd Rather Love What I Cannot Have Than What I Cannot Love," and "I'll Be Your Honey When It's Moonlight."

"Life's Shop Window."

What the Washington Times says about "Life's Shop Window," which opens at the Bijou to-morrow night, is "Life's Shop Window," a dramatization of the story by Victoria Cross, which was presented at the Academy last night, tells of a young woman who nearly falls into the toils of a villainous aristocrat with iron gray hair and smartly tailored clothes. There is a tinge of sadness in Lydia Whitton's life. She is shown as the maid of all work on an English farm in the first act, desperately in love with a young farmer, Bernard Chetwin, who sets his face westward to make a fortune on a ranch in Arizona. The first note of discontent creeps into her life at her chance meeting with Eustace Pelham, the English aristocrat.

A year later she and her husband and her little son are homesteaders in the West. Chetwin is working every minute of the day to build up his fortune, and it is because he gives all his waking hours to his ranch and his cattle that Eustace Pelham, in America on a hunting trip, has ample opportunity to sow the seeds of discontent. Blind to what was going on in his own home,

realistic, and the sunrise scenes in two moments of the play were appreciated thoroughly by the audience. Melodramatic moments are furnished by Eustace Pelham as the former attempts to thwart his plan to run away with Lydia. Alfred Britton, as Bernard Chetwin, was easily the hero of the performance, and his stage presence was adequate. Claudia Lucas, in the sympathetic role of Lydia, the wife, showed the varying emotions of a woman in temptation. As an Indian, Harry Hughes, playing Black Feather, brought laughter and applause; and Ruth Hayes as Starlight, a little Indian girl, was one of the interesting characterizations. Clyde Bates, the villain, Pelham, in appearance was quite up to the standard, and Emory Blunkell as the heroic Eustace, shared dramatic honors with the leaders of the cast.

Melodious Misadventures at Colonial.

Walter Brower, who has done well in the preparation of a vaudeville bill for the week to start to-morrow at the Colonial, each and every act thereon being honor winners in the ever-existing contest for leadership in the art of merrymaking. First among a quartet of features to be mentioned is the Telegraph Four, a quartet of singing comedians, as the title would indicate, and, as is further indicated, four young fellows in the typification of the growing young American, with the natural ability of the boy of the street to sing, to dance, and to impersonate the characters of humanity boys of this class so regularly encountered in their daily struggle for a livelihood. It is a rapid-fire conversational, singing and dancing number that seems sure to create a stir in local amusement circles.

Among the other features to be found will be Ravis and Ella von Kaufmann, one of the cleverest of vaudeville pairs, in their own original and entertaining idea of a minstrel comedy, "A Willing Worker," a skit concocted for the purpose of showing their surpassing cleverness as high class comedy entertainers in song and story.

In the Murphy Musical Duo will be seen one of the nearest combinations of a young man and woman of musical training, adding to their melodic artistry the remarkable attainment of laughter creating by means of their eccentric funniness.

Walter Brower, of the newest type of monologues, promises to be one of the stars in his brightest of talking numbers, which he calls "A Happy Married Man." Brower is also a splendid singer, having been one of many of vaudeville's most popular quartets.

An acrobatic comedy pair in White and Lammert, a pair of young men in a physical culture exhibition, made more enjoyable by reason of the funny pantomime they introduce, will round out the vaudeville section.

Picture plays of the most advanced type, approved by the National Board of Censorship, will complete the entire comedy entertainment to be offered three times each day, there being a matinee at 3 o'clock and night performances at 7:15 and 9 o'clock.

"Over Night in Boston" at the Empire.
Times change, and people too. Vaudeville's elevation has been signified by the appearance in that arena of David Belasco, greatest of American producers. Placets consuming an hour or more, invested with the gorgeous scenic equipment associated with the Belasco name form part of the attraction. One Edwards has made his name by introducing into vaudeville tabloid musical comedies of the duration of an hour to an hour and a half.

In the up-to-dateness of the Empire management the first really pretentious musical comedietta ever offered in this section will be the magnet of attraction during the week to start to-morrow. Through Messrs. Wells & Vincent there has been engaged Edward Jolly and Winifred Wild, a pair of vaudeville's most popular musical comedy stars, assisted by a tabloid musical comedy aggregation in the kaleidoscopic musicality "Over Night in Boston."

Twenty people are in the company, twelve pretty singing and dancing girls, in addition to the eight principals. The story is of that execrably funny farcical sort, thoroughly interspersed as it will be with twelve distinct singing and dancing numbers, that a valuable addition will be made to the roster of local amusement successes.

Of the members is noted Edward Jolly and Winifred Wild, featured



Adelaide Thurston, in a new play, "The Love Affair," Academy of Music Thursday and Friday.

members of Richard Carle's "Maid and the Mummy," and, of later date, vaudeville stars under the management of Cohen & Harris: Tom Brown, singing comedian of the vaudeville combination Brown, Delmore and Brown; Marie Adams, a prima donna, associated with the last named trio; Will J. Franks, original baritone of the most famous of all singing quartets, The Quartet; the Wish North Sisters, singers and dancers; Fred Clinton, five years musical director of Andrew Mack's companies, is directing the musical end.

The program calls for ninety minutes of mirth and merriment by stars from the vaudeville and musical comedy fields. Twenty artists are offered for 25 cents and 50 cents. Picture plays will be shown as formerly. The performance hours will remain as before, a matinee at 3 o'clock and night performance at 7:30 and 9 o'clock; no change, only an improvement in value of performance.

Little Theatre.

The offering at the Little Theatre to-morrow is the three part feature "The Coming of Columbus." There is much about the discovery of America that we could never quite understand—in what sort of ships the voyage was made, the personnel of the crew, how people conducted themselves in that time and what the court of Ferdinand and Isabella really looked like. "The Coming of Columbus" fulfills the description of historians of that day and gives a life picture of what Americans have dreamed of since their first lessons in history. The Selig Company has not overlooked the tragedy as well as the glory of the discoverer of America, and with his trials as the theme, and his voyage as the setting, this picture has been called the masterpiece of the year.

Superior Theatre.

The Superior Theatre's prosperity and popularity seems unabated, as it is having packed houses, especially evenings, although the shoppers' hourly matinees are attracting good audiences. Thanksgiving Day, as well as the Wilson parade day, the house, though the largest photoplay theatre in Richmond, was not capable of seating patrons, and many were obliged to wait for space to be vacated before being admitted.

The management of the Superior wishes us to remind its many patrons who come in automobiles that standing vehicles immediately in front of theatres longer than necessary to let occupants alight is prohibited by city ordinance. This is to prevent blocking other vehicles from theatres.

Alma Gluck.
One more comes Alma Gluck, Richmond's favorite prima donna, this time at the Academy of Music. She sings only one night, Wednesday, December 11, and she is presented by Mrs. Mary Pace Groner, the sponsor for Tetrazzini and Sembrich.

In many respects Alma Gluck is the most remarkable soprano who has ever appeared in New York, whether in the opera or on the concert platform, owing to the fact that in a single season she has risen to a position of first magnitude, after having been compelled to stand comparison with the best living sopranos of the last decade.

There is no career that presents itself at present so phenomenal in many particulars. The musical world remembers how unheralded, unexpected and almost naively Miss Gluck jumped into public favor in the title role of the little sister "Sophie" in the first performance of "Werther" given by the Metropolitan Opera Company at the opening of the New Theatre season of opera. It afterwards leaked out that some of the critics were almost afraid to see their expressions in print about this unknown young girl who had made such an emphatic success, but these were not alone in their expressions of admiration of the young artist, for every daily in New York conceded the same praise and delight over the charm and simplicity of her manner, and especially over the exceedingly beautiful quality of her voice.

It is but once in a great while that the operatic stage presents for consideration a soprano possessing the all-round physical charms, and that such desired factor, personality. Alma Gluck is such a singer. She has just that indefinable something called "presence"

which carries untold weight with its audiences because of its rarity. Her resourcefulness and intelligence can only be judged of when one considers the position in music to which she has arisen, in spite of the fact that she has been trained in this country.

The versatility of Miss Gluck has caused her to appear in concert, and here, as in opera, she has displayed the qualities necessary to satisfying audiences that insist upon finished, mature interpretations of the song classics of all time.

A Great Comedy Bill at the Lubin.

For the coming week the Lubin management will offer a number of high class comedy acts for the amusement of its patrons.

Heading the list will be Atlantis Fiske and Jack, who come highly recommended as top notchers in the art of laugh producing.

Austin and Janson, a comedy duo have a novelty singing and talking act, which is said to be one of the funniest in the vaudeville profession. Eunice Howe will entertain with a few well selected songs, and her little pet "Tip" will do a few stunts just to show to what a superlative degree a dog can be trained.

Mr. Billy Walters, the greatest ballad singer this city has ever had, the pleasure of hearing at popular prices will sing "Good-bye, Rose," with beautiful slides.

The entire picture department is as near perfect as it possibly can be. Only the highest grade pictures are run, and all subjects must be passed by the National Board of Censorship. The usual performances at the usual prices will be given daily.

Child Is Burned to Death.
[Special to The Times-Dispatch.]
Freeling, Va., November 30.—Following close upon the heels of the tragedy enacted when Eli Phipps committed suicide by shooting himself, his little grandchild, aged nearly two years, was burned to death on Thursday. The child's clothes caught fire from the grate, and before the flames could be extinguished the little one was fatally burned. She died a few hours after the accident.

ACADEMY, Sat.
Sat., Mat. and Night, Dec. 7

Mort. H. Singer's
Original and Only Company, Presenting

MISS NOBODY FROM STARLAND
WITH MISS OLIVE VAIL

Exactly as Presented 300 Nights at the Princess Theatre, Chicago.

20 TINKLING JINGLY Hits
50—Famous Beauty Chorus—50
An actual dress rehearsal scene. The audience gets a peep behind the scenes.

PRICES: Matinee, 25c to \$1.00; Night, 25c to \$1.50.

To-morrow
The Coming of Columbus
In Three Parts.
A Dramatic and Historical Masterpiece.
LITTLE THEATRE.
Big Pipe Organ.

ACADEMY—Thursday and Friday
Matinee Friday

FRANCIS X. HOPE
PRESENTS

ADELAIDE THURSTON
IN NEW COMIC
"THE LOVE AFFAIR"
BY FREDERICK PAULDING

A BROADWAY CAST OF PLAYERS
SUPERB SCENIC PRODUCTION
ROARING COMEDY

PRICES: 25c to \$1.50 at Night; 25c to \$1.00 Matinee.

COMING! ALMA GLUCK
At the Academy of Music

WEDNESDAY NIGHT, DECEMBER 11th, at 8:30 P. M.,

IN
Costume Song Recital
Presented by Mrs. Mary Pace Groner and Mrs. R. W. Hawkesworth.

Seats on sale at the box office at the Academy of Music, Wednesday morning, December 9th. Prices, \$2.00 to 50c. Advanced orders at the Corley Co., 213 E. Broad Street.

EVERY NIGHT Bijou Matinees Tues., Thurs. and Sat.

FIFTY CENTS—BEST SEATS—FIFTY CENTS.

MR. CLIFF GORDON PRESENTS

A Great Play From a Great Novel,

Life's Shop Window

By VICTORIA CROSS.

A Great Drama of English Farm and American Ranch Life.

One of the Greatest Shows of the Period

HAVE YOU READ THE BOOK?

Next Week—THE SHEPHERD OF THE HILLS.

EMPIRE VAUDEVILLE Matinee Daily at 3. Nights 7:30 & 9 P. M.

WEEK OF DECEMBER 2.

Newest Glories in Extravagant Musical Comicalities—Vaudeville's Scintillating, Amusing Melody Makers.

EDWARD JOLLY AND WINIFRED WILD

Presenting

"OVERNIGHT IN BOSTON."

An Artistic Admixture of Vaudeville and Pretty Girls.

Twelve Beautiful Feminites, Making up the Most gorgeously Costumed Dozen Girls on the Stage To-day.

90—Minutes of Undiluted Mirth and Merriment—90

20—Artists for Twenty Cents—20

Nothing to compare with it ever before seen in this city. No change in prices; no change in hours; same schedule.

ANNIVERSARY BILL OF COMEDY.

SUPERB PICTURES THE Lubin THEATRE REFINED VAUDEVILLE

ATLANTIS FISKE AND JACK
High Class Comedy Entertainers.

AUSTIN AND JANSON
A Comedy Singing and Talking Duo.

Eunice Howe and Tip
A Clever Comedienne with a Well Trained Pet.

Mr. Billy Walters
Whose Singing has been the Talk of all Richmond. This Week, "Goodbye, Rose."

Perfect Pictorial Productions Presented Daily.

Mid-Winter Concert
City Auditorium.
TUESDAY, DECEMBER 17.
The Wednesday Club will present Handel's Oratorio.

"The Messiah"
Local Soloists, Chorus and the Philharmonic Orchestra.

The Confederate Museum
TWELFTH AND CLAY STREETS
Open 9 A. M. to 5 P. M.
Admission, 25c. Free on Saturday



Olive Vail, prima donna in "Miss Nobody From Starland," Academy, Saturday matinee and night.

tion as stenographer to a wealthy old bachelor, who, in dying, makes her the sole executrix of his immense fortune with the provision that she assume his name and agree to live among his own people during the year following his demise, and, having studied their good and bad points, divide the fortune as she may think best, reserving to herself several millions.

In order to do this she arranges with her dead benefactor's lawyer, who takes her into his household, where she is introduced as a dependent niece. The scheme works out admirably, the lawyer and his supposedly poor relation are invited to visit at the home of the nearest of kin and expectant principal beneficiary, who has never seen the girl chosen to distribute the departed uncle's great fortune.

Into this environment, and as much in love as ever, comes Mary's first suitor, who, though he doesn't let it be known, has made a fortune himself, and knowing nothing of the windfall that has come to his sweetheart since their quarrel, begins again to court her all over again.

Around this plot Mr. Paulding has constructed his story, a story that breathes of love, life and laughter while being related in an atmosphere of sweet simplicity. Miss Thurston will be seen at the Academy Thursday and Friday.

"Miss Nobody From Starland."

There is a wealth of lively incidents embraced in the interesting plot of "Miss Nobody From Starland," the marvellous Mort. H. Singer musical revue which will be the attraction at the Academy on Saturday, matinee and night. The title role, portrayed by Olive Vail, the clever prima donna, is that of a chorus girl who, with her brother, is engaged in the risky enterprise of smuggling diamonds into the United States. The opening scene is on board the ocean liner Lusitania, and among the passengers is a detective, an adherent of the fictional style of sleuth, close on the trail of everybody but the real smugglers. Then there is Preston Halliday, son of a millionaire manufacturer of hair restorer. Preston, after a row with his father, had hired out as a drug clerk and by mistake, gave a customer arsenic instead of peppermint in a prescription. Discovering his error, he flees, believing he has killed the man. He thinks that the detective is seeking him. Preston, his father and the detective are all engaged in making love to "Miss Nobody," and she cleverly leads them into all sorts of amusing complications, on the arrival of the steamer at New York, the principals all betake themselves to the state of the Princess Theatre, Chicago, where a musical show is to be produced with "Miss Nobody" as the star. Preston, still at odds with his father, is a lowly chorus boy. The comedian, suddenly ill, falls to appear and Preston takes his place. Then occurs the great dress rehearsal scene, with the audience literally entering a view of the stage from behind the scenes. The final act takes place



Claudia Lucas, with "Life's Shop Window," at the Bijou this week.